

The Narrative Function of the Ancient Dragon Martial Arts Novel

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Abstract: *Gu Long's creative idea is "seeking innovation and change". He has been committed to breaking the traditional pattern of martial arts works. In order to avoid the dilemma of "senior readers will guess the end of the story at the beginning", which makes martial arts novels lose its appeal to readers, it almost completely abandons the plot function of traditional martial arts novels. So how does Gulong "establish" his own narrative mode after "breaking"? What new message does Gulong want to convey through his "narrative mode" to redefine "martial arts"? Starting from the study of the functions of gulong's martial arts novels, this paper concludes that gulong's martial arts novels have narrative functions, and discusses the purpose of setting these narrative functions, which is the key to explore the differences between gulong's martial arts novels and other martial arts novels, and also the goal of this paper.*

Keywords: *Gu Long's Martial Arts novels ; Narrative Function ; Narrative Mode*

1. Introduction

In his book "story morphology", Russian scholar Plop analyzes one hundred Russian folk magic stories, sums up 31 kinds of "functions" from these stories, and finds out the "meta structure" in the narrative from one plot to another. Plop defines the concept of "role function" by "function refers to the behavior of things defined by the meaning in the process of action." role function is a fixed component in the story, which does not depend on who realizes it and how to realize it. They make up the basic part of the story.^[1]

From the 100 folk magic stories he studied, Plop came to the conclusion that the number of functions of characters is limited, and the order of function items is consistent.

There are similar situations in Gulong's martial arts novels, such as the following plot patterns:

① Nangong Ling invited Chu Liuxiang to Daming Lake. Chu Liuxiang was suspected to be the murderer.

② Lin Xian'er invites Li Xunhuan to Lengxiang Xiaozhu. Li Xunhuan is framed as a plum blossom thief.

③ Shen Lang tracks Jin Buhuan, who leads all the experts to block Shen Lang. Shen Lang is framed as the king of happiness.

Similar to the above plots, we often see in Gulong's martial arts novels, such as "honest villain", "enemy defection", "pretending to fall into a trap", "emotional deception", "frame up and misunderstanding", "sacrifice" and so on. Even in the same novel, such plots will appear repeatedly. That is to say, Gulong's martial arts novels also have the characteristics of "never changing without its origin". This situation similar to Russian folk legends is the opportunity for this paper to study and discuss.

2. The Core Plot Function of Gu Long's Martial Arts Novels

The initial state of the hero in Gulong's martial arts novels is very similar: ① Top martial arts and excellent wit. ② Non moral model. In order to highlight these two characteristics, Gulong usually sets up a tricky scene or tells a small story unrelated to the main line to highlight the two characteristics of the protagonist.

The initial scene is just for the protagonist's smooth appearance. After the initial scene, the protagonist

is about to start a magnificent adventure story. In Gulong's martial arts novels, the protagonist almost has no personal growth, only changes the protagonist's external environment and other characters.

There is only one function to change the initial scene in Gulong's martial arts novels, that is, to undertake the mission. The content of "mission" includes three aspects: ① Saving others; ② Finding out the truth; ③ Overthrowing Xiaoxiong.

When gulong's "Xiake" accepted the mission, in the process of completing the mission, it entered the structural cycle of "falling into crisis" and "turning the crisis into safety". There are three functions that can make the protagonist "fall into crisis": 1. People close to him are hurt; 2. They are wronged; 3. People close to him betray him. In plop's "story morphology", plop thinks that the order of "narrative function" is fixed, that is, "the order of function items is always the same."^[2]

In fact, according to our previous analysis of the "in crisis" type of functional items, we can see that this theory is not tenable. "Different from plop's view, these functions do not require one after another to function in the sequence."^[3]

In Claude Bremon's "logic of only ability", he starts from the behavior of people in narrative works and "redraws the route of a certain character's choice at each point of the story"^[4]. Bremon "thinks that three functions constitute a narrative sequence", "basic sequences combine with each other to form compound sequences", "sequences can be divided into two categories, one is improved sequence, the other is deteriorated sequence".

The basic sequence of gulong's martial arts novels is slightly different from Bremon's point of view, the only difference is that it is composed of two functional items, namely "falling into crisis - turning the crisis into safety" or "breaking the balance (danger) - Balance (safety)". The combination pattern of composite sequence is the combination of basic sequence, that is, "the balance is further broken (worsened)" and "the balance is partially restored (improved)". The combination pattern of composite sequence has three "connections" (the last function of the first sequence is the first function of the next sequence) "Inlay" (inserting another sequence into a sequence) and "two sides" (narrating the same sequence from two different angles)^[5].

Stories always have endings, and gulong's martial arts novels are no exception. Gulong's martial arts novels are the standard narrative of the beginning and the end. At the beginning of the story, the protagonist is given a mission, and finally the protagonist completes the mission.

According to the previous analysis, there are three missions of the protagonist: ① Saving friends; ② Finding out the truth; ③ Overthrowing Xiaoxiong.

So there are three missions that the protagonist of Cologne finally completes: ① His friend is rescued; ② The truth is revealed; ③ The fall of Xiaoxiong.

3. The Narrative Function of Gu Long's Martial Arts Novels

This is the end of the story. We can conclude that the narrative functions of gulong's martial arts novels are limited. There are 11 functions that can be marked

- ① Save others
- ② Find out the truth
- ③ Bring down Xiong Xiao
- ④ People close to you are hurt
- ⑤ To be wronged
- ⑥ People close to you betray me
- ⑦ Pretending to be trapped
- ⑧ Find flaws
- ⑨ The opponent defected
- ⑩ Allow the enemies more latitude first to keep a tighter rein on him afterwards

① Return to the world

"Although there is a clear outline in the form of plot's constant factors or Todorov's structuralism, in a sense, it also eliminates the subtle and rich differences in narrative texts."^[6]

However, the author still chooses this method to interpret Gu Long's martial arts novels, not to drag Gu Long's martial arts novels into a mechanical cycle, so as to make them lose their brilliance. This paper only hopes to return the exploration of the martial arts novels of Gulong to the text through this method, so as to get the "originality" of Gulong.

4. Conclusion

By summarizing and analyzing the narrative functions of Gulong's martial arts novels, we can see that gulong has made great efforts in "new" and "change"

The first is the change of Gulong's initial environment setting, abandoning the growth mode, making the protagonist free from "original sin" (school, relatives, history), and from the beginning he was a high martial arts.

The second is to find a new purpose for "Xia" besides "becoming a Xia", and redefine the meaning of "Xia".

Third, Gulong abandoned the "love" mode in martial arts novels, and love did not change the plot as a function item.

Fourth, abandoning the mode of "learning martial arts" and "growing up", the paper introduces the mystery solving of detective stories, and creates a new way of "self-help" and "self-help through saving people".

Fifthly, we should introduce such modern factors as "legal system", "equality" and "individualism", and integrate them with martial arts novels naturally.

Sixth, the third way of ending "returning to the world of mortals" was created.

References

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